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Vol. III

Record Supplement for May, 1940

No. 5

ALLENDE (HUMBERTO P.)

ALLENDE: *Tonadas Chilenas* & LOPEZ-

BUCHARDO: *Baileto*; TROIANI: *Milonga*.

Ricardo Viñes (piano). 10" disc, No. V-4467; price \$1. Ricardo Viñes, the internationally known Spanish pianist, plays three compositions on this disc that are well off the beaten track. *Tonadas Chilenas* of Allende (B. Santiago, Chile, 1885) is an ingratiating tone painting and is beautifully played. The other two compositions by Argentine composers are more popular in conception.

Originally issued abroad by HMV (G-DA4910), this disc is an interesting addition to the list of well played and recorded piano music.

BACH (JOHANN SEBASTIAN)

BACH: *Prelude and Fugue in C sharp Minor*. See BEETHOVEN: *Symphony No. 7, in A Minor*.

BACH: *Toccata and Fugue in D Minor* (arr. Melichar). Berlin Philharmonic Orchestra, conducted by Alois Melichar. 2 sides, 12" imported disc, No. D-LY6162; price \$1.25.

Good playing and recording of the Berlin Philharmonic Orchestra of the conductor's arrangement of the *Toccata and Fugue in D Minor*. This is not nearly as theatrical as the Stokowski arrangement.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: *Leonore Overture, No. 1, Op. 138*.

The BBC Symphony Orchestra, conducted by Arturo Toscanini. 2 sides, 12" disc, No. V-15945; price \$2. If the verdict of Nöttebohm, compiler of the thematic catalogue of Beethoven's works, can be accepted, *Leonore No. 1* was composed for a projected performance of *Fidelio* at Prague in 1808. However, Ernest Newman, writing in the *Sunday Times* (London), has pointed out after much diligent research that No. 1 was the first to be sketched by the composer although not published until 1832. It is less dramatic and more restrained than either Nos. 2 or 3.

Previously there has been only one reading of this work available: Mengelberg, conducting the Concertgebouw Orchestra (C-68055D), which is very fine although recorded some years ago. Toscanini gives us a notable reading of this overture, exacting the utmost tenseness and drama from the music.

The recording is excellent, having been done in the spring of 1939 in London. There is a nice balance, with a fine string tone and good bass.

A Toscanini recording which meets our full approval.

BEETHOVEN: *Leonore Overture, No. 3, Op. 72a* (3 sides) & *Ruins of Athens, Op. 113-Turkish March*. The Berlin Philharmonic Orchestra, conducted by Leopold Ludwig. Two 12" imported discs, Nos. D-LY6135/6; price \$2.50 the pair.

Better known than No. 1, listed above, *Leonore No. 3* has had numerous presentations on discs before. Most notable are the ones by Bruno Walter and the Vienna Philharmonic Orchestra (VM-359) and Mengelberg conducting the Concertgebouw Orchestra (CM-X40).

Ludwig's reading, while not as exciting as Mengelberg's nor as majestic as Walter's, is well conceived and he enjoys excellent recording. Our preference is for the Walter reading, with this new version as a close runner up.

The recording has been excellently accomplished, with an especially fine string tone.

BEETHOVEN: *Sonata No. 5 (Violin and Piano), in F Major, Op. 24 ("Frühlings")*. Jeno Léner and Louis Kentner. 6 sides, three 12" discs, Nos. C-69843/5D in Set CM-404†; price complete with album \$5.

Composed in 1801, this sonata belongs to Beethoven's middle period. It is in the usual four movements—*Allegro*; *adagio molto espressivo*; *scherzo*; *rondo*—and originally formed a part of Opus 23. Beethoven dedicated this work to Count de Fries, but the subtitle of "Spring" was given by some one whose identity has been lost.

The combined talents of Jeno Léner and the exceptional Hungarian pianist Louis Kentner should prove to be an interesting addition to the field of chamber music, but unfortunately this is not the case. Mr. Léner's tone is not too pleasant in quality and is very weak, therefore the violin part is but incompletely realized. Mr. Kentner's exceptional gifts, which have been in evidence in the works of Liszt, stand out in brilliant relief, providing us with a very satisfactory interpretation of the piano part.

The recording is technically very good despite the shortcomings of the violinist.

For a beautifully played and recorded version of this work it is necessary to refer to that remarkably gifted pair of musicians Lili Kraus and Simon Goldberg, whose interpretation has been available in *Volume I of Beethoven Sonatas* (Decca Set 2). Another very fine reading is given by Adolph Busch and Rudolf Serkin (VM-228). Fritz Kreisler and Franz Rupp have recorded their performance in *The Beethoven Violin Sonata Society - Volume II*.

BEETHOVEN: Symphony No. 5, in C Minor, Op. 67.

The Concertgebouw Orchestra, conducted by Willem Mengelberg. 8 sides, four 12" imported discs, Nos. T-NSK2210/3; price \$10 the set.

For a long time we have had requests for the Mengelberg reading of the fifth, which has been unobtainable. Now we can present this famous Dutch orchestra and conductor on French pressings. The reading is very well conceived; Mengelberg gives a rather pointed and mannered interpretation, which some may not like as well as the Furtwängler, or Koussevitzky versions.

The recording is full, with good bass and fine strings.

BEETHOVEN: Symphony No. 7, in A Major, Op. 92.

The Berlin Philharmonic Orchestra, conducted by Carl Schuricht (9 sides) & **BACH: Prelude and Fugue in C sharp Minor (Book I, No. 3 of the "48").** Wilhelm Kempff (piano). Five 12" imported discs, Nos. D-X206/10; price \$6.25 the set.

An excellent reading of the popular Seventh by Carl Schuricht, one of the younger conductors. He shows a thorough knowledge of his craft, and will, no doubt, be worth watching. His version, of course, has to stand comparison with the remarkable Toscanini (V-317) and the well liked Weingartner (CM-260), readings. Though not having the mastery of the famous Italian, nor the mellowness of the Dalmatian, Schuricht gives us a clean cut, imaginative interpretation that will stand many repeated hearings.

The recording has been accomplished in a most satisfying manner: good clarity in all sections; fine string tone; good base, and definition.

Wilhelm Kempff's playing of Bach's *Prelude and Fugue in C sharp Minor* is excellent in every respect, giving us a filler for this set which is one of the best investments we have seen for quite some time.

BENEDICT (SIR JULIUS)

BENEDICT: Il Carnevale di Venezia. Lina Pagliughi (soprano, in Italian) with John Amadio (flute) and Nils Nelson (piano). 10" disc, No. V-2061; price \$1.50.

Lina Pagliughi, who has given us a very fine Lucia in the complete recording of the opera on this month's list, makes her domestic recording debut with one of the standard items in the repertory of every coloratura.

With only the piano and flute as accompaniment, Miss Pagliughi's beautiful voice is effectively displayed.

The recording is very satisfactory; the piano tone is captured faithfully, and the balance between the voice and instruments has been carefully maintained.

BIZET: Carmen - La fleur que tu m'avais jetée, Act II. See **MASSENET: Manon-Le Rêve.**

BIZET: Les Pêcheurs de Perles-Je crois entendre encore, Act I & PUCCINI: La Bohème - Che gelida manina, Act I. Giuseppe Lugo (tenor, in French) with Orchestra, conducted by Albert Wolff. 12" imported disc, No. D-CA8158; price \$1.25.

Giuseppe Lugo, young Italian tenor with an enviable reputation in Europe, sings these two arias in French. He has a very pleasing voice of fine quality, which he employs for the most part with telling effect.

The recording is good.

BRAHMS: Der Gang zum Liebchen. See **ELENA GERHARDT SONG RECITAL.**

BRAHMS: Therese. See **ELENA GERHARDT SONG RECITAL.**

BRAHMS: Der Tod, das ist die kühle Nacht. See **ELENA GERHARDT RECITAL.**

CHOPIN (FREDERIC)

CHOPIN: Mazurkas - Volume II. Arthur Rubinstein (piano). 10 sides, five 12" discs, Nos. V-15907/11 in Set VM-656; price complete with album \$10.

Opus 24, No. 4 (V-15907)

Opus 30, No. 4 (V-15907)

Opus 33, Nos. 2 and 3 (V-15908); No. 4 (V-15909)

Opus 41, Nos. 1 and 3 (V-15909)

Opus 50, Nos. 1 and 2 (V-15910); No. 3 (V-15911)

Opus 56, No. 1 (V-15911)

Opus 63, No. 1 (V-15908); Nos. 2 and 3 (V-15910)

Opus 68, No. 4 (V-15908)

In this group we have recorded for the first time the following Mazurkas: No. 28, in B Major, Op. 41, No. 3; No. 33, in B Major, Op. 56, No. 1; No. 40, in F Minor, Op. 63, No. 2.

Rubinstein continues the complete recording of the Mazurkas so auspiciously begun in January with this second volume.

The high standards of performance and recording which made the first volume such an outstanding success are evident here. The performance of these works is largely a matter of individual preference, and it is claimed that Chopin himself never played them twice alike. They lend themselves in an extraordinary way to the mood of the moment.

The recommendations of this second volume are: excellence of performance; recording that is clean and firm with a good depth where required.

ELENA GERHARDT SONG RECITAL

ELENA GERHARDT NEW SELECTION OF SONGS (1939). Sung by Mme. Elena Gerhardt (mezzo-soprano) with Gerald Moore (piano). 12 sides, six 10" imported discs; price complete with booklet of song texts and autographed album \$15.

BRAHMS (JOHANNES)

Zigeunerlieder (Gypsy Songs), Op. 103.
Der Tod, das ist die kühle Nacht, Op. 96, No. 1.
Der Gang zum Liebechen, Op. 48, No. 1.
Therese, Op. 86, No. 1.

SCHUBERT (FRANZ)

Dithyrambe, Op. 60, No. 2.
Die Stadt (Schwannengesang No. 11).
Ellens Zweiter Gesang, Op. 52, No. 2.
Wiegenlied, Op. 105, No. 2.

WOLF (HUGO)

Italienisches Liederbuch:

No. 7—*Der Mond hat eine schwere Klag' erhoben.*
 No. 17—*Und willst du deinen Liebsten sterben sehen.*

Since her début Mme. Elena Gerhardt continues to enjoy an international reputation as an interpretative artist that is the envy and despair of every serious interpreter of Song. Though never the possessor of a sensuous voice, Mme. Gerhardt has triumphed by the completeness of her conceptions and the perfection of her phrasing. One has only to listen to any one of the discs in this set to discover that in Mme. Gerhardt we have a superb artist.

Acceding to the request of her numerous admirers, Mme. Gerhardt has made a private HMV recording of some of the favorite songs in her repertory. It is in the quieter type of song, of which this collection largely consists, that her artistry is best revealed. Ranging as they do from the *Zigeunerlieder* of Brahms, which make considerable demands on the voice, to the delicately sensitive *Die Stadt* of Schubert, there is a wide variety of moods and colors.

Brahms originally wrote *Zigeunerlieder*, which he based on Hungarian folk melodies, for four voices, but he later arranged them for solo voice. It would be difficult to find better interpretations, for Mme. Gerhardt sings them with fire. Her versions are more to our liking than those by Nancy Evans (D-25719/20). *Der Tod, das ist die kühle Nacht* is one of the most beautiful examples of Brahms's lyric talent. Elisabeth Schumann (V-1838) has given us a lovely interpretation of this song, and Lotte Lehmann (V-1733) sings a less satisfactory version due to her pinched production. In this work, Mme Gerhardt's deeper voice is of greater benefit than mere words can describe, as is her remarkable gift of interpretation. *Der Gang zum Liebechen* is dance-like in character, bearing a distinct resemblance to Slavonic folk music. Heinrich Schlusnus (PD-62783) has recorded a very fine version but Mme. Gerhardt's delightful treatment of the song *con grazia*, as Brahms remarked the copy, makes hers outstanding. Especially lovely is Mme. Gerhardt's singing of *Therese*, the concluding Brahms song in this group. Here again she captures the mood more effectively than does Mme. Lehmann (V-1733).

Dithyrambe is one of Mme. Gerhardt's favorites and is a "first" recording, which she sings with evident enjoyment. Heine's poem which begins, "*On the distant horizon the town looms through the mist like a phantom city, its towers veiled in twilight,*" and has been so beautifully set by Schubert, is sung with exquisite perfection by Mme. Gerhardt. By her interpretation of *Die Stadt*, Mme. Gerhardt has given us one of the finest examples of Lieder singing to be found on discs. This song relies for effect almost entirely upon the understanding and sensitivity of the singer. *Ellens Zweiter Gesang*, has been recorded by Erika Rokyta (OL-31), but she never completely realized this setting of Sir Walter Scott's poem "*Huntsman rest, thy Chase is done,*" from *The Lady of The Lake*. Ria Ginster (G-DB1874) has recorded the popular *Wiegenlied*, but the tenderness of expression which Mme. Gerhardt brings to it makes this another outstanding disc.

The only available recording of the two songs from the *Italienische Liederbuch*, have been sung by Gerhard Hüsch in the *Hugo Wolf Society—Volumes III and IV*. These are two exquisite miniatures, and as interpreted by Mme. Gerhardt they will win many friends for the songs of Hugo Wolf. In passing it is of interest to note that Mme. Gerhardt, accompanied by Arthur Nikisch, made a recording in 1907 of *Und willst du deinen Liebsten sterben sehen*, which the International Record Collectors Club have in their catalogue (IRCC-11).

The recording engineers in the past have never been too kind to Mme. Gerhardt, but in this set they have given her first rate recording. The balance between the voice and the beautifully played sympathetic accompaniments of Gerald Moore is perfect.

Each album is personally signed by Mme. Gerhardt and is accompanied with a booklet of the texts of the songs in German and English. We are happy to say this is a set of Lieder which no student or music lover can afford to be without.

Many of our customers have called our attention to the announcement which appeared in last month's *American Music Lover* giving a list price of \$50 the set. We purposely made no announcement until we had been in direct communication with Mme. Gerhardt, who is solely responsible for this artistic venture. We now take this opportunity of correcting that erroneous list price and quoting you the correct one which appears above.

DEBUSSY (CLAUDE)

DEBUSSY: Pagodes (Estampes No. 1) & L'Isle joyeuse. Walter Gieseking (piano). 12" disc, No. C-69841D; price \$1.50.

With this disc Gieseking has now recorded the complete *Estampes*: the other two numbers which make up this work have been previously issued and are *Soirée dans Grenade* (C-68575D in CM-314), and *Jardins sous la pluie* (C-17127D in CM-352).

A new exotic flavor in Debussy's compositions was introduced by *Pagodes*, and it is thought that this influence came from the music of the Javanese and Cambodian musicians who visited the Paris Exhibitions of 1899 and 1900. In this work he employs a five-note Chinese scale.

The brilliant *L'Isle joyeuse* (1904), with its fascinating rhythms, is a representation of Watteau's painting *Embarquement pour Cythère* and requires the services of performers of impeccable technique for a satisfying performance. In passing it may be of interest to note that Ricardo Viñes, who interpreted these works at their premières, is listed on this month's release playing a composition of Allende.

Pagodes has been available before, played by Marius-François Gaillard (D-25427) and *L'Isle joyeuse* has been interpreted by Jacques Dupont (PAT-PG8). Gieseking surpasses both of these interpretations not only because of the more brilliant modern recording but also because of his supreme technique and keener insight.

A Debussy recording which is on the "must" list.

DONIZETTI (GAETANO)

DONIZETTI: Lucia di Lammermoor — Opera in Three Acts. Complete recording, sung in Italian, 26 sides, thirteen 12" imported discs, Nos. (P-R20454/66), in album with Italian libretto; price complete \$27.50.

Lord Enrico Ashton.....Giuseppe Manacchini (B)
Miss Lucia.....Lina Pagliughi (S)
Sir Edgardo di Ravenswood

Giovanni Malipiero (T)
Lord Arturo Bucklaw.....Muzio Giovagnoli (T)
Raimondo Bidebent.....Luciano Neroni (Bs)
Alisa.....Maria Vinciguerra (S)
Normanno.....Armando Giannotti (T)

with

E.I.A.R. Chorus and Symphony Orchestra
conducted by Maestro Ugo Tansini

Here is a set of discs that should do much to restore *Lucia* to its rightful place in the operatic world. The opera, as everyone knows, is tuneful and has a more than fairly acceptable libretto. Contemporary productions of it are so full of anachronisms, however—Scotsmen of 1700 in kilts; prima donnas in borrowed finery from other lands and centuries, to name but two—that none but the most hardened "traditional" opera-goer can derive enjoyment from it. Accepted "stars" who have undertaken the leading rôles during the past few years have brought to it a lack of technical finish that is appalling.

Lina Pagliughi, an American soprano who was born in Brooklyn, N. Y., and enjoys international acclaim, brings her expressive, beautiful, well trained voice to the rôle and establishes herself as the foremost coloratura of the day. Extravagant claims have been made in Europe for Miss Pagliughi and from her performance on these discs it is a pleasure to say that she fully lives up to them and to the appellation "the second Tetrazzini."

The supporting cast is well chosen: Giovanni Malipiero, a young tenor with a good voice of pleasing quality, is cast as Edgardo, and, aside from a slight slip or two in intonation, gives a very satisfactory performance; Manacchini (Enrico); Giovagnoli (Arturo); Neroni (Raimondo); Giannotti (Normanno) give first rate support, with a special word for the Alisa of Maria Vinciguerra, who invests this rôle with the proper degree of vocalistic and interpretative ability.

Under the sensitive direction of Maestro Ugo Tansini the artists and the E.I.A.R. Chorus and Symphony Orchestra have given us a performance that the recording engineers have captured with great fidelity. The soloists are never obscured by the orchestral accompaniment and the balance has been maintained so accurately that in ensemble passages the voices can be followed with ease. The artistic vocal interpretation of the score is fully supported by some of the best orchestral playing to be found in all of recorded Italian opera.

Capsir, Momanto and Baccaloni with La Scala Chorus and Orchestra (CM-Operatic Set 20) made a recording some years ago which is now somewhat dated. Both versions have observed the traditional cuts.

For superior interpretation and recording we have no hesitancy in recommending this excellent new version by Miss Pagliughi and her associates.

DVORAK (ANTONIN)

DVORAK: Sextet in A Major, Op. 48. The Budapest String Quartet with Watson Forbes (2nd viola), and John Moore (2nd cello). 8 sides, four 12" discs, Nos. V-15933/6 in Set VM-661†; price complete with album \$8.

The *Sextet in A Major* dates from 1878, a year which introduced a nationalistic flavor in Dvorak's compositions. Ottokar Sourek writes: "The national character of Dvorak's music became strongly marked when he began to make his appeal outside his own country, and felt impelled to emphasize his racial origin and characteristics. This was about the beginning of 1878." Of the sextet he said: "It is the most suggestive composition written at that time; each theme pulses with strong Slavonic life-blood; each thought is colored by national feeling and national ornamentation; each folk mood is of the simplest and most sincere type..." There are four movements: *Allegro moderato*; *Dumka* (*Poco allegretto-Adagio, quasi tempo di marcia-Andante-Poco allegretto-Coda*); *Furiant* (*Presto*) and *Trio*; *Finale-Theme and Variations*. Thus it will be seen that the second movement and the third movement are given Bohemian names, *Dumka* (*Lament*), and *Furiant*—this latter being a Czech folk-dance of syncopated character.

For interpretation and recording, one would have to go a long way to find the equal of these discs. The distinguished Budapest Quartet with Messers Forbes and Moore, give us one of the finest performances that is to be had. The balance has been judiciously controlled so that the inner voices are clearly discernible.

DVORAK: Goin' Home (Largo, arr. William Arms Fischer). Lawrence Tibbett (baritone, in English) with Orchestra, conducted by Alexander Smallens & **ANON: The Bailiff's Daughter**. Lawrence Tibbett (baritone, in English) with Stewart Wille (piano). 12" disc, No. V-15549; price \$2.

The popular *Second Movement of the New World*, in Fischer's arrangement, and an old traditional English song, beautifully sung by Mr. Tibbett.

Originally announced in the *October, 1939, Record Supplement*, this disc was withdrawn due to technical difficulties which have been overcome, so that now we have the popular baritone's excellent versions of these two songs to add to the lists.

GLANVILLE-HICKS (P.)
See **HICKS (P. GLANVILLE)**

GIORDANO (UMBERTO)

GIORDANO: Fedora—*Amor ti vieta*, Act II & **PUCCINI: La Tosca**—*E lucevan le stelle*, Act III. Richard Crooks (tenor, in Italian) with Orchestra, conducted by Wilfred Pelletier. 10" disc, No. V-2063; price \$1.50.

Mr. Crooks was in excellent voice when he recorded these two popular tenor arias, and with first rate orchestral support under Mr. Pelletier's direction, this may be listed as one of the best of his recent discs.

Both selections have been recorded before: *Fedora* by Ziliani (V-1735); *Tosca* innumerable times by such artists as Gigli (V-1704), Björling (V-4408) and others, but the Crooks versions are superb.

GRANDJANY (MARCEL)

GRANDJANY: Rhapsodie (for the Harp). Marcel Grandjany. 2 sides, 10" disc, No. V-2060; price \$1.50. Marcel Grandjany (b. Paris, France, 1891), is one of the foremost harpists of our times. He is also known as a composer of merit, but it is as a performer that he is more highly esteemed. *The Rhapsodie* is well written, impressionistic in style, and exploits the instrument to the fullest degree.

A good recording of the harp is difficult to achieve, but here are all the nuances, overtones, and color in a very effective recording.

GRETCHANINOFF (ALEXANDER)

GRETCHANINOFF: The Captive, Op. 20, No. 4 & **MALASHKIN: O, Could I but Express in Song**; **STRAVINSKY: Tilim Bom** (No. 1, of "Histoire pour enfants"). Alexander Kipnis (bass, in Russian) with Celius Dougherty (piano). 12" disc, No. V-15894; price \$2.

The collaboration of Kipnis and Dougherty in this series of discs which Victor is presenting is a very fortunate one. These two artists present on this disc two songs for which there has been a great demand, and the amusing *Tilim Bom*, which is a "first".

Good singing, interesting material, with perfect accompanying and recording make this worthy of your attention.

HANDEL (GEORGE FREDERICK)

HANDEL: Alcina—Suite. Paris Conservatory Orchestra, conducted by Felix Weingartner. 4 sides, two 12" discs, Nos. C-69857/8D in Set CM-X164; price complete with album \$3.50.

Alcina, opera in three acts, was presented for the first time at Covent Garden (London) on the sixteenth of April, 1735, and achieved for Handel one of the greatest successes of his career. Strangely enough the ballet music was not well received, and, according to Prévost, the ballerina and her troupe seemed to be the cause, for they were hissed. Musically *Alcina* is without a rival among Handel's operas.

The suite presented by Weingartner and the orchestra is divided into two parts: *Dream Music* and *Ballet Music* is new to records, as is the *Entrance*, which begins the third side. The arrangement is as follows: *Dream Music* (Act II): *Entrance of the Agreeable Dreams*; *Entrance of the Menacing Dreams*; *Entrance of the Agreeable Frightened Dreams*; *Combat of Dreams*, *Sad and Agreeable*, *Ballet Music: Entrance*; *Gavotte*; *Sarabande*; *Gavotte*; *Menuet*; *Alla breve*; *Tamburino* (all from Act I, except *Entrance* and *Tamburino* which are from Act III). Of this ballet music, Willem Mengelberg and the New York Philharmonic Symphony (V-1435/6) have given us the Göhler arrangement, so there is little duplication. An abbreviated version by the Berlin Philharmonic under Kleiber's direction (T-SK1270) also has been recorded.

The recording and interpretation leave nothing to be desired. The orchestra plays well under Weingartner's direction, while the clear recording brings out many details that were not apparent in the oldish Mengelberg version. Both conductors use a piano as continuo.

HICKS (P. GLANVILLE)

HICKS: Suite. Female Chorus, Oboe and Orchestra. 2 sides, 10" imported disc, No. OL-100; price \$2.

P. Glanville-Hicks, young British composer, who studied under Vaughan Williams at the Royal College of Music, is represented on the record lists for the first time by this suite. First performed at the Festival of Contemporary Music, London, 1939, this work clearly shows the Williams influence.

The work has been well recorded, but the un-named chorus disappoints because of poor enunciation, despite its beautiful tone.

HINDEMITH (PAUL)

HINDEMITH: Der Schwanendreher (Concerto for Viola and Small Orchestra) (1935). Paul Hindemith and Arthur Fiedler's Sinfonietta. 6 sides, three 12" discs, Nos. V-15922/4 in Set VM-659†; price complete with album \$6.50.

Der Schwanendreher was composed in the summer of 1935. The composer writes as follows: "One of the reasons: I played too many times my two other Viola Concertos. Other reason: To try, how the old German folk-songs could be adapted for today's concert work, e.g. with a modern arrangement and even in the spirit of the originals." This work, as the composer says, is based on German and Tyrolean folk songs, some of which have lent themselves to exposition, while others, to us at least, become lost in the maze of modulations. Three movements make up this concerto, which was first performed by Willem Mengelberg conducting the Concertgebouw Orchestra, with the composer as soloist on November 14, 1935. First American presentation took place at the Coolidge Festival in Washington, with the composer again as soloist and an orchestra directed by Carlos Chavez. The scoring is for 4 cellos, 3 double basses, winds, harp and tympani, thereby keeping the solist separated from the orchestra.

The performance on these discs again enlists the composer as soloist with Arthur Fiedler's Sinfonietta. The playing therefore bears the stamp of authenticity, and has been very well recorded.

HUMPERDINCK (ENGELBERT)

HUMPERDINCK: *Hänsel und Gretel—Overture*. The Berlin State Opera Orchestra, conducted by Wolfgang Beutler. 2 sides, 12" imported disc, No. D-LY6177; price \$1.25.

For the past several years Sir Adrian Boult and the B.B.C. Symphony (V-11929) version of this tuneful overture has been the standard. Now, Wolfgang Beutler directing the Berlin Philharmonic gives us a more restrained reading, which we favor.

Not only does the reading have a stronger appeal but the remarkable stereoscopic recording brings out more of the ingenious score than any previous version. The general excellence is enhanced by the fine string tone and clear tympani.

A disc of distinction, which we fully recommend.

LANDRE (GUILLAUME)

LANDRE: *Suite for String Orchestra and Piano*. 2 sides, 12" imported disc, No. OL-101; price \$2.50.

Guillaume Landré (b. The Hague, February 24, 1905) is another contemporary composer making his début on the lists under the auspices of *Les Editions de L'Oiseau-Lyre*.

The work, in two sections, one slow followed by a faster section, is written in the modern manner, but gives the piano very little to do.

Again label credit is denied the performers, but the recording is good and the performance is meritorious.

LISZT (FRANZ)

LISZT: *Spanish Rhapsody* (arr. for Piano and Orchestra by Busoni). Egon Petri and the Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. 4 sides, two 12" discs, Nos. C-11202/3D in Set CM-X163; price \$4.50.

Traveling extensively in Spain and Portugal during 1845,

Liszt found inspiration for *Rhapsodie Espagnole* in two ancient Spanish dance forms: *La Folia*, and *Jota Aragonesa*. These forms had done duty before and two striking examples of similar development are brought to mind by Corelli's *Twelfth Sonata for Violin* ("La Folia") and Glinka's *Rhapsodie Espagnole*. Liszt, though borrowing from nationalistic sources, never wrote national music but suited the themes to his own particular style, and this work, though thoroughly Spanish in flavor, is typically Lisztian in development and contour.

In 1894 Busoni made the present arrangement for piano and Orchestra. There are four sections: *Introduction*; *Folies d'Espagne*; *Jota Aragonesa*; *Finale*.

This recording is notable for it brings together Egon Petri, one of the foremost pupils of Busoni, and the Minneapolis Symphony under the direction of their gifted leader, Dimitri Mitropoulos, in one of the best examples of modern recording technique. The piano tone, either alone or as it weaves in and out among the instruments of the orchestra, has been captured with remarkable fidelity, as have the various voices of the orchestra.

For the lovers of piano music and those who like the bravura type of work this composition can be recommended. It is a most satisfying "first".

Rhapsodie Espagnole as a piano solo has been presented on discs previously by Simon Barer (G-DB2375/6;) Claudio Arrau (T-E1629) and Walter Rehberg (D-CA8145; CA8151).

LOPEZ-BUCHARDO: *Bailecito*. See ALLENDE: *Tonadas Chilenas*.

MALASHKIN: *O Could I but Express in Song*. See GRECHANINOFF: *The Captive*.

MASSENET (JULES)

MASSENET: *Manon—Récit. and Aria, Le Rêve, Act II* & **BIZET:** *Carmen—Aïr de le fleur, Act II*.

Jussi Björling (tenor, in French) with Orchestra, conducted by Nils Grevillius. 12" disc, No. V-12635; price \$1.50.

The popular young Swedish tenor gives us two very well sung versions of these arias. *Le Rêve* is sung with a fine command of style and tone, and *The Flower Song*, beautifully phrased, is voiced compellingly.

Good singing and recording are features of this latest addition to the growing list of discs by this fine young tenor.

MOLARSKY (DELMAR)

MOLARSKY: *Quintet for String Quartet and a Voice*. Delmar Molarsky (baritone, in English) and the Cambourakis String Quartet. 4 sides, two 12" discs, Nos. TI-2003/4 in Set TI-10S; price complete with album \$3.50.

Timely issues this work by Delmar Molarsky, a resident of New Jersey, in a very lovely album. The composer has written both the poem and music, and he has the capable assistance of the Cambourakis String Quartet in this recording. The music is modern, though not of any definite school. The recording is clean and clear, with a good balance between the four instruments, while the voice emerges naturally.

MOZART (WOLFGANG AMADEUS)

MOZART: Concerto (Piano and Orchestra) No. 14, in E flat Major, K. 449. Rudolf Serkin and The Busch Chamber Players, conducted by Adolf Busch. 6 sides, three 12" discs, Nos. V-15912/4 in Set VM-657† price complete with album \$6.50.

Composed in 1784, this appealing concerto is of special interest because it introduces a change of style in Mozart's writing in this medium. Written at a time of particular tribulation, this work is one of those extraordinary manifestations of beauty that only Mozart could produce under the circumstances. There are three movements: *Allegro vivace*; *Andantino*; *Allegro ma non troppo*.

These discs mark the first appearance of Rudolf Serkin with the Busch Chamber Players on the Victor label, and it is a felicitous combination. Serkin, who needs no introduction, as his collaboration with Adolf Busch in a series of Sonatas is well known, joins with this excellent ensemble in presenting a superior performance of this infrequently heard concerto.

The recording, though not brilliant, has been accomplished in a most satisfactory manner. The perfect accord between the soloist and the small orchestra gives the discs a life-like quality that is transmitted faithfully. The balance between the soloist, whose beautifully phrased sympathetic reading is meritorious, and the instrumental ensemble has been carefully maintained. From these discs one gets a true idea of the beauties of score that were not apparent in the version that Kathleen Long and the Boyd Neel Orchestra (D-25532/4) presented quite some time ago.

A first class recording which we fully endorse.

MOZART: Divertimento No. 1 (Wood Winds), in B flat Major, K. 439b (arr. Oubradous). Trio d'Anches de Paris. 4 sides, two 10" imported discs, Nos. OL-64/5; price \$4, the pair.

MOZART: Divertimento No. 2 (Wood Winds), in B flat Major, K. 439b (arr. Oubradous). Trio d'Anches de Paris. 4 sides, two 10" imported discs, Nos. OL-66/7; price \$4, the pair.

MOAZRT: Divertimento No. 3 (Wood Wind), in B flat Major, K. 439b (arr. Oubradous). Trio d'Anches de Paris. 4 sides, two 10" imported discs, Nos. OL-68/9.

Mozart wrote five of these delightful divertimenti in Vienna in 1783. Originally written for two clarinets and a bassoon, M. Oubradous, founder and leader of the distinguished Trio d'Anches de Paris, has made an arrangement in which one bassoon is replaced by an oboe. This does not detract from the charm or clarity of outline of these serenades but on the contrary is an improvement of which Mozart would have heartily approved.

Divertimento No. 1 is complete in this recording and is in five sections: *Allegro*; *Menuetto*; *Adagio*; *Menuetto*; *Rondo*.

Divertimento No. 2 is not complete in this recording; the second Menuett has been omitted and the playing sequence of sides is as follows: *Allegro* (OL-67); *Menuetto* (OL-66); *Larghetto* (OL-66); *Rondo* (OL-67).

Divertimento No. 3 has also had the second Menuetto omitted in this arrangement, but otherwise the work follows in the proper sequence: *Allegro*; *Menuetto*; *Adagio*; *Rondo*.

These divertimenti, played so beautifully by the Trio d'Anches, are real gems: fully recommended for all music lovers.

Divertimenti Nos. 4 (OL-15/6) and *5* (OL-36/7) have been available for some time by the same group of musicians.

MOZART: Symphony No. 32, in G Major, K. 318.

The Berlin Philharmonic Orchestra, conducted by Hans von Benda. Two sides, 12" imported disc, No. T-E2317; price \$2.50.

This charming little symphony, which is complete on one disc, is sometimes called *Overture in the Italian Style*, and is in two movements: *Allegro spiritoso*; *Andante*. Written in 1779 in Salzburg, it has been erroneously classed as an overture for Biachis's *Villanella rapita*.

Scored for a small orchestra, von Benda and his players give a most enjoyable performance and are accorded first rate recording.

MOZART: Wiegenlied, Anh. 284f & BRAHMS:

Wiegenlied, Op. 49, No. 4. Erna Berger (soprano, in German) with Hans Altmann (piano). 10" imported disc, No. D-PO5139; price 75c.

Miss Berger, whose lovely recording of the Weber *Scene and Aria* (D-LY6181) on last month's list was so greatly appreciated, offers her versions of these two popular cradle songs. Sung simply and without artifice, this is the best disc of either that has come to our attention. Good recording, excellent piano accompaniments and a popular price make this a most desirable disc.

PUCCINI: La Bohème—Che gelida manina. See **BIZET: Les Pêcheurs de Perles.**

SAINT-SAENS (CAMILLE)

SAINT-SAENS: Le Déluge—Prélude. Charles M. Courboin (playing the organ of the American Academy of Arts and Letters, New York City). 2 sides, 12" disc, No. V-15946; price \$2.

Originally written for violin and orchestra, this transcription is well played by Dr. Courboin, but we still can see no reason for the \$2 price.

The recording is good but the playing and conception are in the best "movie" tradition.

SCARLATTI (ALESSANDRO)

SCARLATTI: Son tutta duolo (aria antica) & Le Violette. Tito Schipa (tenor, in Italian) with Orchestra, conducted by Dino Olivieri. 10" disc, No. V-2062; price \$1.50.

Schipa, accompanied by a small orchestra under the direction of Olivieri, sings these two lovely Arias Anticas of Alessandro Scarlatti. Unfortunately the *Son tutta duolo* has been overcut, but aside from this we have a nice little disc which fills a gap in the lists.

SCHUBERT (FRANZ)

SCHUBERT: *Dithyrambe*. See ELENA GERHARDT SONG RECITAL.

SCHUBERT: *Ellens Zweiter Gesang*. See ELENA GERHARDT SONG RECITAL.

SCHUBERT: *Die Stadt*. See ELENA GERHARDT SONG RECITAL.

SCHUBERT: *Wiegenlied*. See ELENA GERHARDT SONG RECITAL.

SCHUBERT: *The Great C Major Symphony* (Old No. 7). The Chicago Symphony Orchestra, conducted by Frederick Stock. 11 sides, six 12" discs, Nos. C-11190/5sD in Set CM-403†; price complete with album \$11.

The Great Symphony in C Major was finished just a short time before Schubert's death in 1828. Formerly listed in the old Breitkopf und Härtel catalogue as No. 7, this work follows the *Unfinished* by six years. Written in four movements: *Andante*, followed by *Allegro ma non troppo*; *Andante*; *con moto*; *Scherzo*; *Finale*, the score abounds in gay and infectious melody.

Dr. Stock has given us a beautifully conceived reading that brings out many of the beauties of the score that were not formerly in evidence. Last November, Bruno Walter, conducting the London Symphony (VM-602), gave us their recording, which was a vast improvement over both the B.B.C. Symphony-Boult (VM-268), and the Hallé-Harty (CM-88) versions. However, we find Dr. Stock's interpretation more to our liking than Bruno Walter's.

The recording is one of the new Columbia series and is remarkable for the fidelity with which the various instrumental colors have been captured. There is a preponderance of bass in the full orchestral passages, but this should not prove a serious handicap, since by careful adjustment of the bass control on the reproducing medium a satisfactory tone can be easily obtained.

SCHUMANN (ROBERT)

SCHUMANN: *Symphony No. 1, in B flat Major, Op. 38 ("Spring")*. Boston Symphony Orchestra, conducted by Serge Koussevitzky. 8 sides, four 12" discs, Nos. V-15895/98 in Set VM-655†; price complete with album \$8.

Schumann, in a letter to Spohr concerning the inspiration of this symphony, said: "I wrote the Symphony in that flush of spring which carries a man away even in his old age. Description and painting were not part of my intention, but I believe that the time at which it came into existence may have influenced its shape and made it what it is."

The work is in the usual four movements and was performed eleven days after its completion in Leipzig, March 31, 1841, under Mendelssohn's direction. The first American performance took place in Boston on January 15, 1853. It was a sensational success, although at the first performance certain members of the audience were quite bewildered.

Dr. Koussevitzky and the Bostonians give us a remarkable reading of the score. The various moods of the work are carefully presented, while special care has been taken by the conductor to present the last movement without the usual frivolous and banal touches which most conductors read into these pages. Of this passage Schumann wrote: "I will tell you that I like to think of it as Spring's Farewell, and that therefore I should not like it to be rendered frivolously."

The recording is full bodied and stereoscopic, with a remarkable balance and brilliancy that capture the "Boston Tone" with fidelity.

SCRIABIN (ALEXANDER)

SCRIABIN: *Sonata No. 5, Op. 53* (3 sides) & *Prelude in F sharp Major, Op. 37, No. 2; Etude in F sharp Minor, Op. 8, No. 2*. Katherine Ruth Heyman (piano). Two 12" discs, Nos. FRM-26/7; price \$3.50 the pair.

Announced in the *April Record Supplement*, it was necessary to hold over the review until this issue.

Miss Heyman, who is the leader of the Scriabin Cult, performs in an authentic manner the three compositions of her late teacher. Issued to commemorate the twenty-fifth anniversary of the composer's death, the *Fifth Sonata* fills a long felt want among the composer's friends and followers.

The work is well written, and symbolic, though patterned after Beethoven. Intensely rhythmic in structure, the interpretation of Miss Heymann leaves nothing to be desired.

The recording is good and the performance authentic.

SIBELIUS (JEAN)

SIBELIUS: *Sibelius Society - Volume VI*. London Philharmonic Orchestra, conducted by Sir Thomas Beecham. 14 sides, seven 12" discs, Nos. V-12614/20 in Set VM-658†; price complete with album \$10.50.

En Saga - Tone poem for orchestra, Op. 9 (1892) (4 sides).

Incidental Music to Kuolema - Valse Triste, Op. 44 (1903) (1 side).

Pelléas et Mélisande - Suite for small orchestra, Op. 46 (1905) (3 sides):

No. 3, *A Spring in the Park*;

No. 7, *Entr'acte*;

No. 8, *The Death of Mélisande*.

In Memoriam - Funeral March for orchestra, Op. 59 (1909) (2 sides).

The Bard - Tone poem for orchestra, Op. 64 (1913) (2 sides).

Incidental Music to The Tempest (Shakespeare) - Prelude, Op. 109a (1926) (2 sides).

Recording art has reached a new high plane with this album. The polished playing of the London Philharmonic Orchestra, and the guiding genius of Sir Thomas Beecham, whose knowledge of the requirements of recording conditions is unrivaled, have given us this brilliantly played and recorded set. The full bodied, stereoscopic recording which the interestingly scored *En Saga* and *The Bard* require for a complete realization is remarkable. The balance is

so well maintained that despite the wide range from *piano* to *forte* which these works demand there is no sense of overpowering, even in the fortissimo passages. The various voices of the orchestra are faithfully captured in all their beauty.

The album covers a period of thirty-four years, from the early *En Saga* to the *Prelude to The Tempest*. This latter work has been dampened somewhat for the gramophone, but with the volume wide open you will be astonished at the impression of titanic forces at work. In *En Saga* we encounter for the first time in music the voice and accent of the North. This work makes terrific demands on the recording engineers, especially by reason of its wide variations of sound. *Valse Triste* is the only published number from the music which Sibelius wrote for his brother-in-law's play. The music to *Pelléas et Mélisande* is entirely different from that which we usually associate with this play, but it is very lovely and the *Death of Mélisande* is very moving. *In Memoriam* is not intended to signify any particular personal loss, according to the composer. Cecil Gray in his excellent book of notes which accompanies this set says: "The Bard is one of the least known, least performed, and most important of Sibelius's works. It bears, indeed, much the same relation to the Fourth Symphony in A Minor, the acknowledged symphonic masterpiece of his middle period, that the tone poem *Tapiola* bears to the Seventh Symphony in C Major, which similarly dominates his last period." The *Prelude to The Tempest* was written for a production of Shakespeare's play at the Royal Theatre in Copenhagen in 1926. This incidental music consists in its entirety of a prelude, and two suites of seventeen numbers, of which *The Prelude* is one of the finest pieces of storm music in existence.

The playing and recording, as well as the performance, quite excel any previous presentation on discs.

SMETANA (BEDRICH)

SMETANA: Quartet No. 1, in E Minor ("From My Life") (7 sides) & Tchaikowsky: Quartet in E flat Minor, Op. 30—Scherzo (only). The Curtis String Quartet. Four 12" discs, Nos. C-69849/52D in Set CM-405†; price complete with album \$6.

Smetana said of this Quartet: "As to the style of my quartet, I am not in the least vexed if it does not please, since it stands quite apart from the accepted quartet style. With me the form of each work is the outcome of the subject. And thus it is that this quartet has made its own form. I wanted to paint, in sounds, the course of my life."

The work is in four parts: *Allegro vivo appassionata*, depicting the early love of art and native folk music; *Allegro moderato à la Polka*, recalling the writing of dance music; *Largo sostenuto*, recalling the joy of first love; *Vivace*, depicting the joy of discovering how to treat the Bohemian national elements in music. Consisting as it does of folk tunes and dances, this work is very gay, with two distinct themes standing out—one Slavonic, the other Russian, which are developed extensively.

The performance by the distinguished Curtis Quartet (Jascha Brodsky and Charles Jaffe, violins; Max Aranoff,

viola; Orlando Cole, cello) leaves nothing to be desired. The ensemble of this organization is noteworthy and their polished playing is delightful. Matched by excellent recording, this is a very welcome addition to the recorded works of Smetana, as the Flonzaley Quartet (VM-63) version is dated and the Bohemian Quartet (PD95076/9) is not available, nor is the reading by the Sevcik-Lhotsky Quartet (G-AN326/9).

SOLER (PADRE ANTONIO)

SOLER: Concerto for Harpsichord and Organ, in G Major. Ruggero Gerlin and Noëlie Pierront. 2 sides, 12" disc, No. C-P69842D; price \$1.50.

Padre Antonio Soler (1720-1783) was a Spanish organist and composer whose name is new to the domestic lists. His claim that he was a disciple of Domenico Scarlatti is apparent in the style of his compositions. The greater number of his works are in manuscript, but in 1925 Joaquín Nin published twelve of Soler's sonatas, and in 1933 the Institut d'Estudis Catalans, Barcelona, published six quintets for strings and organ or clavier.

This *Concerto in G Major* is a brilliant piece of writing, combining as it does the harpsichord and organ, and affording the performers opportunities to display the most brilliant facets of their art.

Originally made in France by Pathé, this recording is one of the best to reach us in quite some time. M. Gerlin uses a Pleyel harpsichord of ingratiating tone, and Mlle. Pierront plays the Gonzalez organ of Mme. Henry Gouin's Music Salon. Together these two instrumentalists give us a remarkable display of artistry and musicianship that the recorders have captured with true fidelity.

The tunefulness of the music, together with the excellence of the recording and the remarkable musicianship which characterize this disc, assures it a place of honor in every music lover's record collection.

SOWERBY (LEO)

SOWERBY: Comes Autumn Time — A program overture for orchestra. Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. 2 sides, 10" disc, No. V-2058; price \$1.50.

Leo Sowerby (b. Grand Rapids, Mich., May 1, 1895) winner of the first fellowship of the American Academy in Rome after the last war, wrote this program piece in 1916. It is well played and recorded here by Dr. Hanson and the Eastman-Rochester Symphony.

STILL (WILLIAM GRANT)

STILL: Afro-American Symphony — Scherzo (only) & VARDELL: Joe Clark Steps Out. Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. 10" disc, No. V-2059; price \$1.50.

William Grant Still, American Negro composer (b. Woodville, Miss., May 11, 1895), is represented for the first time on the "serious" list. Previously his recorded works were of a distinctly popular nature. His talents have won him a Guggenheim Fellowship, which he held for two years, and has studied with Edgar Varese. Since 1935 he has been active in the field of radio.

Afro-American Symphony, from which we have the *Scherzo* on this disc, is, if we are to judge from this example, an ingenious work and one of which we should like to hear more.

The Carolina mountain folk tune *Joe Clark Steps Out* has been arranged and developed by Charles G. Vardell, Jr.

Both compositions are well played and the recording is first rate.

STRAUSS (JOHANN 2nd)

STRAUSS: *Tales from the Vienna Woods*, Op. 325 (3 sides) The Berlin Philharmonic Orchestra, conducted by Alois Milichar & *A Thousand and One Nights-Intermezzo* (both arr. Markgraf). The Berlin State Opera Orchestra, conducted by Alois Melichar. Two 12" imported discs, Nos. D-LY6129/30; price \$2.50 the pair.

A complete version, which includes the usually omitted zither solo, well played and recorded.

STRAUSS (RICHARD)

STRAUSS: *Daphne - Excerpts*. Margarete Teschemacher (soprano), Torsten Ralf (tenor) and the Saxon State Orchestra, conducted by Karl Böhm. 4 sides, two 12" discs, Nos. V-15931/2 in Set VM-660; price complete with album \$4.50.

This new opera of Strauss was produced at the Dresden State Opera on October 15, 1938. Written in one act, the performance time is one hour and forty minutes. Strauss has said nothing new. The portions of the work presented on these discs by the original cast and conductor are: *The Transformation of Daphne* (2 sides); *Daphne's O wie blieb' ich bei dir*; and *Apollo's Götter! Brüder* (1 side each). Cruelly taxing music, well sung and recorded.

STRAVINSKY (IGOR)

STRAVINSKY: *Baiser de la Fée-Ballet Allégorie en 4 Tableaux. Pas de Deux*. London Philharmonic Orchestra, conducted by Antal Dorati. 2 sides, 12" disc, No. C-69840D; price \$1.50.

A pleasant excerpt from the work which Stravinsky has said was inspired by the muse of Tchaikowsky. Written in 1928 and figuring in the current repertory of the Ballets Russes, we are given the following excerpts: *Entrée*; *Adagio*; *Variation*; *Coda*.

The music is not particularly Stravinskian in flavor, but the recording and performance are of the best.

STRAVINSKY: *Tilim-Bom* (No. 1 of "Historie pour enfants"). See Gretchaninoff: *The Captive*.

TCHAIKOWSKY (PETER ILICH)

TCHAIKOWSKY: *Marche Slave*, Op. 31. The Dresden Philharmonic Orchestra, conducted by Paul van Kempen. 2 sides, 12" imported disc, No. D-LY6134; price \$1.25.

Tchaikowsky's ever popular *Slavonic March* must have a good performance and full bodied recording for a satisfactory interpretation. This version by Paul van Kempen and the Dresden Philharmonic, who make their debuts

with this disc, fulfill every requirement. This is a full, clear, stereoscopic recording, with remarkable fidelity.

We consider this excellent recording of the best available, topping the Fiedler-"Pops" (V-12006) or the Stokowski-Philadelphia (V-6513) versions.

TCHAIKOWSKY: *The Nutcracker Suite*, Op. 71a.

The Dresden Philharmonic Orchestra, conducted by Paul van Kempen. 6 sides, three 12" imported discs, Nos. D-LY6178/80; price \$3.75 the set.

Last February we had a very fine performance of this suite by the Chicago Symphony (CM-395), and now the Dresden Orchestra play us their version. Each version of this work is different. From an interpretative view van Kempen is a bit heavy handed but the recording is the same full bodied variety that makes the *Marche Slave* outstanding.

As a recording this set is technically superior to any that are in the domestic catalogues at this time.

TCHAIKOWSKY: *Symphony No. 6, in B Minor*, Op. 74 ("Pathétique"). The Concertgebouw Orchestra, conducted by Willem Mengelberg. 10 sides, five 12" imported discs, Nos. T-NSK2214/8; price \$12.50 the set.

Every conductor has his own reading of this well-known symphony, and Mengelberg is no exception. The most orthodox to be found on discs is Koussevitzky and the Boston Symphony (VM-85). Though over ten years old it still has its points. The renowned interpretation by Furtwängler and the Berlin Philharmonic is not available at present, leaving only Ormandy-Philadelphia Orchestra (VM-337) and Gaubert-Paris Conservatory (CM-277) versions for consideration. However, Mengelberg's highly original and interesting reading, together with first rate recording, make this a very desirable set.

VARDELL: *Joe Clark Steps Out*.

See Still: *Afro-American Symphony*.

WEINBERGER (JAROMIR)

WEINBERGER: *"Under the Spreading Chestnut Tree": Variations and Fugue on an old English Tune for Full Orchestra*. The London Philharmonic Orchestra, conducted by Constant Lambert. 4 sides, two 12" discs, Nos. V-12612/3 in Set VM-654; price complete with album \$3.50.

Last month this set was listed as a "special". Good recording and an imaginative reading are the chief virtues.

WOLF: *Der Mond hat eine schwere Klag' erhoben*.

See ELENA GERHARDT SONG RECITAL.

WOLF: *Und willst du deinen Liebsten sterben sehen*.

See ELENA GERHARDT SONG RECITAL.

WYSCHNEGRADSKY (IVAN)

WYSCHNEGRADSKY: *Ainsi parlait Zarathoustra*. Musique de Ivan Wyschnegradsky. 2 sides, 12" imported disc, No. OL-70; price \$2.50.

Judging from the label this is the third part of this composition which is written in quarter tone system. The performers are a small string orchestra and four pianists: Mmes. Haas, Marika, Mm. Staempfli and Vredenburg under the direction of the composer.

VICTOR POPULAR ALBUM SERIES

DINNER MUSIC—Six Serenades. 6 sides, three 10" discs, Nos. V-26509/11 in Set V-P12; price complete with album \$2.75.

The composers represented are: Drdla; Toselli; Heykens; Drigo; Haydn; Jungherr. The performances by Anton and the Paramount Theatre Orchestra (London), Barnabas von Geczy and his Orchestra, and the Virtuoso String Quartet, are good and the recording is of the popular "dinner music" style.

OPERA IN ENGLISH—Sung by Joan Cross (soprano) and Webster Booth (tenor) with Symphony Orchestra, conducted by Warwick Braithwaite. 6 sides, three 10" discs, Nos. V-26483/5 in Set V-P13; price complete with album \$2.75.

VERDI

Rigoletto—Woman is Fickle (*La donna e Mobile*) & This One or That One. (*Questa o quella*). Webster Booth.

PUCCINI

Tosca—When the Stars are Brightly Shining & Strange Harmony of Contrasts. Webster Booth.
Tosca—Love and Music & *Bohème*—Mimi's Farewell. Joan Cross.

This album by Webster Booth and Joan Cross, two of the foremost British singers and members of the Sadler's Wells company, is distinguished by some very fine singing. The recording is first rate.

STRAUSS WALTZES—Six sides, three 10" discs, Nos. V-26512/4 in Set V-P14; price complete with album \$2.75.

Blue Danube & Vienna Blood. New Mayfair Orchestra.

Artists Life (two parts). Barnabas von Geczy and his Orchestra.

You and You & Vienna Bon-Bons. Marek Weber and his Orchestra.

The performances and recording are good.

TCHAIKOWSKY PROGRAM. The Victor Salon Orchestra, conducted by Nathaniel Shilkret. 6 sides, three 10" discs, Nos. V-26486/8 in Set V-P15; price complete with album \$2.75.

Waltz Serenade, Op. 48 & Chanson Triste, Op. 40, No. 2.

Humoresque, Op. 10, No. 2 & Romance, Op. 5.
Andante Cantabile (from Fifth Symphony, Op. 64)
& **Love Theme** (from Romeo and Juliet Overture).

All of the frequently heard selections which make up this album have been arranged by Nathaniel Shilkret for this small ensemble. The performances are a bit on the sweet side, but the recording is good.

AMERICANA IN VERSE—Volume 1. The Koralites. 6 sides, three 10" discs, Nos. V-26489/91 in Set V-P16; price complete with album \$2.75.

A collection of contemporary verse that is very amusing, consisting of the following:

Ogden Nash:

Coffee with the meal; Lucy Lake; Pari-Mutuels; Mrs. Marmaduke Moore; The Strange Case of the Pleasing Taxi-Driver.

Newman Levy:

Thais; Rain.

The Koralites, a group of six speaking voices, recite these poems with excellent effect.

MISSA DE ANGELIS

SOLEMN HIGH MASS—Gregorian (complete)—R. C. William A. Kennedy (tenor), with Choir and Organ. Chanting by Rev. Father Edward J. Higgins. 8 sides, four 10" discs, Nos. D-23108/11 in Set D-86; price complete with booklet and album \$3.50.

This set, liturgically rendered, consists of The Ordinary of the Mass (with the Proper of the Mass of the Immaculate Conception)—*Missa de Angelis*.

A set designed to give the communicant of the church a better understanding of the Mass, we are listing this album because it contains the *Missa de Angelis*.

The recording is good, but purists will not approve because of the accompaniment of the organ.

MINIATURE ARROW SCORE LIBRARY

The Chamber Music of Mozart, and The Chamber Music of Brahms, edited by Albert E. Wier, are the latest editions to the Longmans Miniature Arrow Score Library. Each volume is listed at \$3. These ingeniously "arrowed" scores are of great assistance in obtaining the utmost from your recordings.

VODOUN

VODOUN, Songs of Haiti. Damballa Wèdo Singers. 8 sides, four 10" discs, in Set Gn'1-10; price complete with booklet and album \$6.50.

A collection consisting of eight religious and semi-religious songs of the Haitian people. Recorded on the island, they give us an authentic picture of the songs and religious chants of the peoples of the Black Republic. The accompanying booklet gives a short history of the music and the texts of the songs. Well recorded and tapping a new field in folk-lore, this set should be of great interest.

ASTROLOGY

THE ZODIAC AND ITS MYSTERIES. Lectures by

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